



# THE SOUNDTRACK CLUB

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Newsletter #21, May 1992

Monthly  
film music  
news

As the newsletter has been overflowing with material month after month, it is likely that there will be some size expansion taking place over the summer. The most logical plan would be to maintain the monthly 8 page format, but do an occasional 16 page double issue, featuring extended reviews, articles, lists, member communications, etc. This would, naturally, be accompanied by some sort of price increase, though it would not be too drastic (promise!). The newsletter has always been in a constant state of evolution—hopefully, every issue is better than the last—with the ultimate goal being to provide the best service at the lowest cost to all types of soundtrack collectors and listeners. (For those who are curious, distribution of this writing is approaching about 200 per month. Small potatoes, still, but growing by the day.) Film music needs a monthly publication to act as a consistent information net, and that is the goal of the newsletter at this point.

**International soundtrack outlets:** Those in the US wishing to receive *Screenthemes*' 60 page bimonthly catalog, send \$5 to 22 Kensington Close, Totan, Beeston, Nottingham NG9 6GR ENGLAND.

**Publications:** *The New Zealand Film Music Bulletin* is a quarterly publication from Down Under, published in February, May, August, and November. Subscription rates are \$5 for New Zealand, \$9 for Australia, \$10 for the US, and £5 for UK & Europe. Write to 35 Jenken St, Invercargill, NEW ZEALAND. • *Fanfare* is a bimonthly classical music magazine featuring an in-depth film music column by Royal S. Brown, reviewing scores and albums at length. • The International CD Exchange (ICE) Newsletter is recommended for those focusing on CD collecting—among other things, it features a detailed new releases list that is reported to be highly extensive and

accurate. Address is ICE, PO Box 3043, Santa Monica, CA 90408. I would assume this is available in various record stores. • *Cantina Band* is the bimonthly publication of the John Williams Appreciation Society, available at the subscription rate of 110 francs/year. Address is Yann Merlezeau, 17 Avenue Californie, Nice 06200, FRANCE. Further information on this and other publications will be provided as it comes in.

Intrada currently has in stock the Japanese CD of *Raiders of the Lost Ark*, for only \$24.99—*Indiana Jones and the Temple of Doom* was in as well at the same price, but quickly sold out, to be back in stock soon. Intrada also has been getting in the Japanese CD reissues of the Varèse Sarabande "Twilight Zone" releases (five volumes). Address is 1488 Vallejo St, San Francisco CA 94109, or call 415-776-1333.

Those interesting taking a college course on film music, professor Martin Marks is offering a five day course in August (17-21) on just that, at MIT's summer session. Those who may be interested in taking this course, write: Office of the Summer Session, Room E19-356, Massachusetts Institute of Technology, 50 Ames St, Cambridge MA 02139. The course number is 30.28s

Tom Morter has provided me with a copy of an article on Brad Fiedel from *Keyboard* magazine. If you are interesting in a copy, just write in, and please include return postage if possible (29¢ for the US).

**Corrections:** Alex Philip's name was left off his review of *Michael Kamen: Concerto for Saxophone and Orchestra*, and Wolfgang Jahn's name was backwards last month (Jahn is the last name, not first).

As always, material is wanted for the newsletter, so do contribute reviews, news, short articles, debate & poll responses, etc.

## SOUNDTRACK NEWS

**A word of warning—the soundtrack album business is very much a Murphy's Law type of industry, so if things do not happen as they are supposed to, don't flip out on your local record store owner, just keep cool—an explanation should come at a later date.**

**Scoring assignments:** Jerry Goldsmith scores *The Public Eye*, and Cliff Eidelman scores the Marlon Brando film version of Christopher Columbus that's in the works. Jonathan Sheffer has had his score rejected from *Encino Man*—the same has happened to Hans Zimmer with K2. James Horner's scoring assignments reportedly include four titles, *Once Upon a Forest*, *Unlawful Entry*, *Jack the Bear*, and *Sneakers*, none of that information confirmed—Horner is confirmed to be scoring the sequel to *The Hunt for Red October* (virtually disowned by Tom Clancy), *Patriot Games*, starring Harrison Ford.

For fans of Basil Poledouris, that composer scored a CBS-TV western movie, "Ned Blessing," which aired in mid-April. (news from Steve Hyland). Also on CBS was the TV movie "The Secret," starring Kirk Douglas and Bruce Boxleitner, scored by Fred Karlin.

**Here's what's coming up for the following labels:**

**Big Screen Records:** This subsidiary of Warner Bros. will be releasing a compilation CD of music from "Tales From the Crypt."

**Cloud Nine:** This Silva Screen subsidiary will be releasing in Europe a CD of Elmer Bernstein's *Kings Go Forth* and *Some Came Running* (on one CD), as well as a CD combining Alex North's *A Streetcar Named Desire* (original recording) with 4 pieces by Max Steiner.

## SPFM REPORT

Following the Society for the Preservation of Film Music's First Annual Film Music Conference in March, a segment was run on National Public Radio, featuring selections from one of the concerts that took place at the conference, as well as an interview with David Raksin, new president of the Society (SPFM). The following news brief was submitted by Gary Howard:

Film composer David Raksin, in a recent interview on National Public Radio's *Performance Today*, passionately summed up his feelings on the worth of movie music, from Hollywood's golden era to today. "Anybody who needs reassurance from somebody else to understand that film music is wonderful stuff is just somebody whose ears are taking a vacation somewhere. And," added the feisty composer of *Laura*, *Will Penny*, and *The Bad and the Beautiful*, "I hope it's under water."

In the interview, Raksin, the new president of the board of trustees of

the Society for the Preservation of Film Music, summed up that organization's major goal from its first international conference in Los Angeles: "To make sure that music written for films does not wind up in some landfill somewhere, as happened in the case of a large part of the MGM library when a man named James C. Aubrey decided that he would clean things out." As a result of the decimating of the MGM vaults, "a lot of wonderful stuff just went down the drain."

Never again, according to Raksin. His group will champion movie music: "What we want to do is preserve it. We want to work things out so that researchers who are beginning to take this music very seriously will have a central place which will verify their qualifications and serve as a center of research."

-Gary Howard

*Fliers for the Society are available for free upon request, just write in (address is on the masthead on the top of this page).*

## MEMBER COMMUNICATIONS

This is the trading post section of the newsletter, where members can place entries about any particular soundtrack wants, questions, or offers you have, in order to reach the other readers. By helping each other out, hopefully everybody can benefit and find what they are looking for. So, keep your eyes open! If you had an entry running and find it no longer listed here, simply write to get it reinstated. Please note that longer lists of wanted or for sale soundtracks cannot be printed due to space needs, though if the newsletter goes to an occasional double issue as planned (see page one), that may be possible once in a while. Stay tuned.

**Tom Bateman** (MALS 12 AVI 990, Unit 30303, FPO AF 96603-0303) is looking for the French 4LP soundtrack to Robotech, by AB Productions, released by Sepa-Milan. Tom is currently stationed in Japan and can pick up CDs of *Raiders*, *Temple of Doom*, and other Japanese releases for those interested—write him.

**De Backer Marc** (Eikenlei 51, B-2960 St-Job, BELGIUM) can get some CDs unavailable in the US, namely *Dune* and *Eraserhead: Made In Heaven*, for \$25 each (includes postage, money refunded if CD is unavailable). US members can send American cash.

**Gregory Donabedian** (69 Plymouth Rd, East Providence RI 02914) is looking for *Flesh & Blood* (Poledouris) on cassette.

**Guy Gordon** (320 Washington Blvd, Hoffman Estates IL 60194-3048) has available a CD of *Link* (Goldsmith), up for sale for one of the following: 1) \$25 (includes shipping), or 2) \$15 and *Three Amigos!* on cassette, or 3) CD of *The Last Starfighter*.

**Ron Harris** (2064 Spring Ridge, Baton Rouge LA 70816) is looking for *The Purple Taxi* (P. Sarde) if anyone could make a copy.

**Gary Howard** (13122 Martha's Choice Circle, Bowie MD 20720) welcomes inquiries from LP collectors looking for those pristine-condition, hard-to-get items from the '60s and '70s. Among the titles available, many sealed and in stereo: *The Reivers*, *Bunny Lake is Missing*, *Hurry Sundown*, *Last Valley*, *Agatha*, *Sylvia*, *Days of Heaven*, *Sebastian*, *The 25th Hour*, *Devil's Brigade*, *Bandolero*, *Warning Shot*, *Fitzwilly*, and more. Gary, in hopes of filling in the niches of his own collection, welcomes correspondence from any & all collectors looking to sell/trade rare mint cond. soundtrack LPs.

**Wolfgang Jahn** (Auhofstr. 223/4, A - 1130 Vienna, AUSTRIA) is looking for the following items, this month's list being of wanted international records. If you have any of the following titles for trade or sale, please write. Record and cover have to be in at least near-mint condition. Letter in bold indicates country of origin—F is a French release, J is Japanese, I is Italian, and G is German:

C. Bolling: *Le Magnifique* (J, any pressing, eg Epic); R. Budd: *Get Carter* (J, Odeon OP 80424); De Angelis: *Valdez Horses* (J, 7seas FML 24); G. Fusco: *Deserto Rosso* (I, CAM Cms 30.124); Garvarentz: *Le Rat d'Amerique* (F, Barclay LP); *Danser chez Daniele* (F, LP); F. Lai: *Un Amour de Pluie* (F, Polydor 2392 078); *Le Baiser* (F, Polydor 2392 068); Lavagnino: *Requiem Per Il Gringo* (I, Cinevox MDF 33/6); *I Tabu* (I, CAM CMS 30.079); *Kali-Yug*; *La Dea Della Vendetta* (I, CAM CMS 30.093); M. Legrand: *La Piscine* (J, U.A. SR 300); *Un Peu de Soleil dans l'Eau Froide* (F, Bell CO62 92943); *Le Plus Vieux Meilleur du Monde* (F, Philips 437 336 BE); G. Marcello: *Thompson 1880* (I, 45 rpm); M. Nascimbene: *Le Soldatesse* (I, RCA SP 8010); *Cammandos/Storia di S. Michele* (I, Cinevox MDF 33/11); B. Nicolai: *Il Trono di Fuoco* (I, Cinevox MDF 33/32); P. Piccione: *Minnesota Clay* (I, CAM CMS 30.114); *La Fuga* (I, CAM CMS 30.115); *Rosenberger Durch's Wilde Kurdistan/Der Letzte Mohikaner* (G, Telefunken 14367); Rustichelli: *Buffalo Bill, L'eroe del Far West* (I, CAM CMS 30.116); *La Calda Vita* (I, CAM CMS 30.089); *Vado, Vedo e Sparo* (I, Cinevox MDF 33/7); *La Collina Delgli Stivali* (I, Cinevox MDF 33/28); *Made in Italy* (I, RCA SP 8015); P. Sarde: *Sortie de Secours* (F, Pathe C 062-11077).

Wolfgang also has a list of soundtracks available, to be listed next month, as well as a list of items for sale—if you are looking for any rare European titles, do write him.

**Jonathan Legg** (29 Trinity St, Barry, Glam, S. Wales CF6 8EW UK) is looking for soundtracks of the Golden Age composer Herbert Stothart, especially the LPs *The Barrets of Wimpole Street* (Coral 57125 & MGM 5694), and *Undercurrent* (RCA 1008).

**Sebastien Lifshitz** (2 Rue du Sabot, 75006 Paris, FRANCE) is looking for the following out of print CDs: *7th Voyage of Sinbad* (Hermann), *The Dead* (Alex North), *Lionheart* Vol. 1 & 2, *The Blue Max*, *Link*, and *Supergirl* (Goldsmith). He can find in return CDs of *Dune*, *Blade Runner*, and *Empire Strikes Back* for those interested.

**Casey Minerly** (130 Ash St, Floral Park, NY 11001) is looking for on CD: 1) Cartoon music, from cartoons (TV) except "Carl Stalling Project" and "Bugs on Broadway." 2) *Masters of the Universe*

(Conti)—see news section. 3) *Batman 60's TV series music* (CD exists). 4) CD compilations of TV themes besides TV Toons series (various artists preferred). 5) Sound FX CD's (from nature, etc.)

**Mike Murray** (8555 Lamp Post Circle, Manlius NY 13104) will dub anything in his extensive collection of rare material for anyone willing to pay for the tape and postage. Among the rarest title in his collection is Herschel Gilbert's *Comanche*. Write for info.

**Augustinus Ong** (7401 Ridge Blvd SA, Brooklyn, NY 11209) will be happy to make tape dubs of the many rare LPs in his collection for anyone interested. Ruth Lipper-Witzen would like to mention that Mr. Ong did an excellent job on her cassette.

**Kevin Pelow** (6006 Bonsels Pkwy, Toledo OH 43617) is selling a cassette of *Fame* for \$7 (includes shipping), and is looking to pick up a CD of *Star Trek: TNG Vol. 2, Best of Both Worlds* (Jones).

**Roman Petrzalka** (Lieblg 2/35/51, A-1222 Wien, AUSTRIA) is looking for *Making the Grade* by Poledouris (available on deleted Varese LP only), and has to offer an LP of *The Dark Crystal* (Jones).

**Alex Philip** (PO Box 0612, Brooklyn, NY 11240) has for sale the following used LPs for \$5 each. Suggestions for trade as alternates welcome: *Rambo III* (Scotti Bros. release with 28 min of Goldsmith score); *Grand Prix* (Jarre, MGM Records release with notes on film and Jarre, and photos); *The Wild Geese* (Budd); *Star Wars/Close Encounters* (Williams, LA Philharmonic); *Lion in Winter* (Original E Columbia release with notes on film and Barry on back cover); *Superman II* (Thorne/Williams); *Suspect* (Kamen). Alex also has an unopened cassette of the original Capitol/XDR release of *Star Trek III* for sale, and is open to any alternative offers, so do write in.

**Robert Reed** (142 Columbia Ave, Atlas PA 17851) has the below listed soundtracks for sale at the indicated prices, plus \$2.50 shipping in the US, and at cost overseas. Standard record abbreviations are used, grading is record/cover. A portion of the proceeds of any sale will be donated to the club. "s" indicates stereo, "gf" indicates a gatefold cover, "pr" is press release.

<i>The Arrangement</i> ('68) • WB1824 (CC)	ex/ex	\$10
<i>Carnival</i> ('61) • gf cover MGM SE-3946	ex/ex	8
<i>Dingaka</i> ('65) • Mercury SR61013	sealed	10
<i>Electric Horsemen</i> • Col. 36327 white label promo	nm/nm	5
<i>Full Metal Jacket</i> • Warner Bros. 25613	nm/nm	5
<i>Half a Sixpence</i> ('65) • RCA LSO 1110	nm/nm	7
<i>Live for Life</i> ('67) UAL 4165 (DJ)	nm/nm	7
<i>Loves of Isadora</i> ('69) • KAPP KR5 5511	ex/ex	12
<i>Ma Rainey's Blackbottom</i> , 2LP gf pr, w/photos (coh)	nm/ex	9
<i>Lenny</i> ('71) 2LP, gf, booklet	nm/ex	9
<i>Man and a Woman</i> ('66) • UAS 5147	nm/nm	8
<i>Man of La Mancha</i> ('65) • KAPP KRS 5505	ex/ex	7
<i>Oh What a Lovely War</i> ('69) • PAS 5008 gf cover (sh)	ex/ex	7
<i>Olympus 7-0000</i> ('66) • Command CS-07 gf	ex/ex	8
<i>Times Square</i> , 2LP, gf, white label promo	nm/ex	6
<i>Vision Quest</i> , Geffen GHS 24063-E, DJ, with presskit	nm/ex	5
<i>Wildcats</i> , Warner Bros. 25388-1, with photo	nm/nm	5
<i>Windjammer</i> ('58), mono, CL 1158, gf	ex/nm	9
<i>World of Suzie Wong</i> ('60) • RCA LSO-1059	ex/ex	18
<i>World of Suzie Wong</i> , scuffed cover	ex/vg	10

**Erik Schmiedel** (1446 Laburnum, Chico, CA 95926) can pick up *Transformers: The Movie* on CD for those looking for it—write him.

**Bill Smith** (4716 W 152nd St, Lawndale CA 90260) is looking for the *Star Wars* and *Empire Strikes Back* drama series played several years ago on NPR. Copies or info on where to get copies of the 13 half-hour SW and 10 ESB episodes would be appreciated.

**Dick Thompson** (1317 W 42nd St, Baltimore, MD 21211) is interested in tapes of Miklós Rózsa and Von Dexter, who wrote for several William Cooke films in the late 50's and early 60's.

**Tom Weber** (4607 S. US 45 #3, Oshkosh WI 54901) is looking for soundtracks of *The Fog* and *Prince of Darkness* (John Carpenter), two out of print Varese CDs (Tarantula Records has *The Fog*, Footlight Records has *Prince of Darkness*).

**Mark Younge** (2420 W Raye, Seattle WA 98199) is looking for on LP: *Blow Out* (Donaggio), *Centennial* (Addison), *The Clowns* (Rota), *The Go-Between* (Legrand), *The Golden Voyage of Sinbad* (Rózsa), *Heaven's Gate* (Mansfield), *1900* (Morricone), *Rollerball* (Previn), *Seconds* (Goldsmith), & *The Wicker Man* (Giovanni); and, on CD, *Astronomers* (Redford), *Film Music of John Barry* (those at Intrada), and *Jerry Goldsmith Suites and Themes* (Masters Film Music SRS 2003). Mark is willing to purchase any of those albums or trade tape dubs, and is also looking for material on director Ken Russell (posters, lobby cards, press kits, etc) and the book *Ken Russell—An Appalling Talent* by John Baxter (London: Michael Joseph, 1973).



# CURRENT SCORES AND ALBUMS from The New York Times of April 26, 1992

The Babe	Elmer Bernstein	MCA	Night on Earth	Tom Waits	
Basic Instinct	Jerry Goldsmith	Varèse Sarabande	Passed Away	Richard Gibbs	
Beethoven	Randy Edelman	MCA	The Playboys	Jean-Claude Petit	
City of Joy	Ennio Morricone	Epic	The Player	Thomas Newman	Varèse Sarabande
The Cutting Edge	Patrick Williams		Sleepwalkers	Nicholas Pike	Milan
Ferngully: Last Rainforest	Alan Silvestri	MCA	Split Second	S. Parsons & F. Haines	Milan America
Folks!	Michel Colombier		Thunderheart	James Homer	Intrada
K2	Chaz Jankel		Wayne's World	various	Reprise
Leaving Normal	W.G. Snuffy Walden		White Sands	Patrick O'Hearn	Morgan Creek
The Linguini Incident	T. Newman & S. Polonsky	Varèse	A Woman's Tale	Paul Grabowsky	
A Midnight Clear	Mark Isham		Year of the Comet	Hummie Mann	Varèse Sarabande

## ASK JAY

This is the column where you, the readers, can ask a professional film and TV composer any questions you might have about composing, the business, etc. Previous columns featured answers to questions by "Friday the 13th: The Series" and "Beyond Reality" TV composer Fred Mollin; this month, current *Star Trek* composer Jay Chattaway answers a few questions from Manuel Olavarria.

**Q: What is it like composing for a great show like *Star Trek: TNG*?**

**A:** Writing the music for *Star Trek: The Next Generation* is like composing a feature film score every other week. The subjects are usually different enough to develop a subtle thematic approach to each episode as though it were a related feature.

**Q: Is there a big difference between composing for a television show and a theatrical movie?**

**A:** The main difference between scoring a television show and a feature film is time. We are given roughly two weeks to write all the music in one episode. The recording time is a trade-off. Although we get to use a large orchestra (45-50 members), we have to be finished recording the entire score in an average of four and one half hours. A feature might allow up to three days to complete the same amount of

music. I don't write any less musically because the end product is on television. In many instances, I have to do more in order to get the music through the sound effects and over a small speaker.

**Q: I notice that some composers work on several projects at once. Are you in that situation, and if so, how grueling is it? Is it something composers enjoy doing or something that has to be done?**

**A:** Composers work on multiple projects because of demand. When you are associated with a hit series like *Star Trek*, other producers recognize the production qualities of the show and try to have the same people work on their show. My personal philosophy this season is to devote nearly all my creative energies to *Star Trek*. I've never had another series where I was only one of two composers, and I felt that the show needed my full attention. In fact, I have turned down other feature film work to work on *Star Trek* as I do believe that it is the best quality show on the air. Thanks for your questions and keep watching the show.

-Jay Chattaway

Thanks go to Manuel for submitting his questions, and Jay for taking the time to answer them. If you have any questions you would like to ask either Jay or Fred Mollin, do send them in.

## FILM MUSIC CONCERTS

This is a list of concerts taking place with the listed film music pieces in their programs. The list has been reorganized this month to better allow members to see what is going on their area. Concerts are listed by state in the US, and by country afterwards. Many thanks go to John Waxman who provides this list. If you are interested in attending a concert, contact the respective box office of the orchestra. New or updated listings this month have their dates in **bold**.

**Alabama:** May 10—Huntsville Youth Orchestra, Huntsville, performing *Dances With Wolves* Suite (Barry).

**Arkansas:** May 5—Fort Smith Symphony Orchestra, Fort Smith, performing *The Raiders' March*, *Dr. Zhivago* Prelude and Lara's Theme, and *Lawrence of Arabia* Overture (Jarre).

**California:** May 9-10—Pacific Symphony Orchestra, Irvine, performing *Gone With the Wind* Dance Montage (Steiner), and *Bandwagon: Dancing in the Dark* (Schwartz); May 31—San Jose Symphony Orchestra, San Jose, performing *Cocoon*: Main Theme (Homer), *Star Trek* TV Theme (Courage), and *Star Trek: The Motion Picture* (Goldsmith); June 5—Pacific Symphony Orchestra, Irvine, performing *The Natural* (R. Newman).

**Colorado:** May 28—Lamont Symphony Orchestra, University of Denver, performing *Dances With Wolves* Suite (Barry), and *Star Trek: The Next Generation* Suite (Jones).

**Connecticut:** June 5, 20, 26, 27—New Haven Symphony Orchestra, New Haven, performing *Intermezzo* Main Theme (Steiner), *King Kong* (Steiner), and *The Spirit of St. Louis* (Waxman).

**Illinois:** May 16—West Suburban Symphony Orchestra, Western Springs, performing *The Magnificent Seven* (Bernstein), *Gunfight at the OK Corral* Ballad (Tiomkin), *The Raiders' March* (Williams), *Meet Me in St. Louis* Trolley Song (Martin and Blaine), and *Singin' in the Rain* (Brown & Fried).

**Minnesota:** May 16—Bemidji Symphony Orchestra, Bemidji, performing *To Kill a Mockingbird* Suite (Bernstein), *Star Trek: The Motion Picture*, *Ghost* (Jarre), and *Sorry, Wrong Number* (Waxman).

**New York:** May 15—Rochester Philharmonic, Rochester, performing *The Raiders' March*, *Dances With Wolves* Suite, *Godfather*

Theme (Rota), and *Dr. Zhivago* Prelude and Lara's Theme (Jarre).

**North Carolina:** June 13—North Carolina Symphony Orchestra, Raleigh, performing *The Sons of Katie Elder* (Bernstein), *The Magnificent Seven* (Bernstein), *The Furies* Suite (Waxman);

**South Carolina:** May 15-16—Charlton Symphony Orchestra, Charleston, performing *The Magnificent Seven* (Bernstein).

**Texas:** May 22, 23, 24—Houston Symphony Orchestra, Houston, performing "Lonesome Dove" (Poledouris); June 21, 27—Fort Worth Symphony Orchestra, Fort Worth, performing *A President's Country* Medley (Tiomkin).

**Utah:** May 16—Mormon Youth Orchestra, Salt Lake City, performing: 1) *Gunfight at OK Corral* Ballad (Tiomkin), with chorus. 2) *A President's Country* Medley (Tiomkin). 3) *Lonesome Dove* Suite (Poledouris). 4) Tribute to David Lean [1st US performance, Jarre]; music from *Lawrence of Arabia*, *Dr. Zhivago*, *Ryan's Daughter*, and *Passage to India*. 5) *The Sons of Katie Elder* Overture. 6) *The Magnificent Seven* Suite. 7) *Dances With Wolves*: John Dunbar Theme (Barry). 8) *The Outlaw Josey Wales* (Fielding). 9) *The Furies* Suite (Waxman). 10) *Around the World in 80 Days* (Young). 11) *The Raiders' March* (Williams). 12) 20th Century Fox Fanfare (Newman).

**England:** May 22—BBC radio, broadcasting *The Furies* Suite.

**Germany:** May 13—University Orchestra, Ulm, performing *Psycho* Suite (Herrmann), and *Hatari!*: Baby Elephant Walk (Mancini); June 13—"Philharmonic Four," Bill Conti, conductor, Berlin, performing *The Raiders' March* (Williams), *Wizard of Oz* Suite (Stothart), *The High and the Mighty* Suite (Tiomkin), *The Paradine Case*: Rhapsody for Piano and Orchestra (Waxman), and *The Storm Cloud* Contata (A. Benjamin); June 20—Bach International Violin Competition, Leipzig, performing *Carmen* Fantasy (Waxman).

In addition to the concerts listed here, Tom Murray has provided an extensive list of silent film music concerts, which are live piano, organ, or orchestral accompaniment to film. Space needs unfortunately prevent publication of this list in the newsletter, but for a copy of it, just write (please include return postage if possible).

## POLLS

Complete poll results of the "Very Best of..." and "Wanted on CD" polls will be published at some point—the wanted on CD poll is still running, so send in your list of titles you'd like to see released on CD. This month's tabulations are roughly the same as last month's, so due to space needs they are not being listed.

The other poll currently running is that of titles that collectors would like to see on GNP/Crescendo's planned compilation CD, *Greatest*

*Science Fiction Hits*, Vol. 4 (please note that the CD is in the discussion stages only). The selections that generally end up on Crescendo's Greatest Hits compilations are theme songs related to the sci fi/fantasy genre, and note that this is an chance for selections unavailable elsewhere (*Buckaroo Banzai*, for example) to be recorded. So, write in with your list of theme songs you'd like to see on the planned CD, and the results will be seen by those at Crescendo.

**In the Beginning...**

There is a well known story regarding the introduction of background scores into the motion picture industry in the early thirties. Although music had been used for nearly two decades to accompany silent films, studio management was at first reluctant to include background music directly on the soundtrack of the early talkies, let alone commission original scores for their productions. The concern was simple: the executives thought the audience would have a difficult time understanding the music in the background if there was no clear source of music visible in the film; i.e. where is the music coming from? In reality no problem developed and music became an integral part of the film industry, heightening and intensifying drama, comedy, and action.

The same problem existed when, always searching for a new market, the music and recording industry first considered releasing a background score on record for commercial purposes and purchase by the public. This represented considerable risk but was ultimately successful. What then, was the first commercially released motion picture soundtrack? This occurred during the late 1940s when the ancient 78 RPM format was still king. Certainly, a place in history should be reserved for a three 78 RPM record set on RCA Victor of Miklós Rózsa's landmark score to Alexander Korda's *The Jungle Book*. This recording by the Victor Symphony Orchestra conducted by the composer sold much better than anticipated and paved the way for more commercial releases of background scores. The shellac records are packaged in an impressive 12 x 14 inch 78 set with a photo cover of Sabu the elephant against a green background. The inside front cover features several stills and even extended program notes discussing the

program and score. Record number is Victor DM 905. Total time of six combined 78 sides is 27:32. The recording was re-released on LP in 1979 on Entracte ERM 6002 with additional 78 RPM recordings of Waxman's *Paradise Case* and Webb's *Enchanted Cottage*.

Perhaps the most successful, though not the first, background score to be released commercially was Alfred Newman's enduring *Captain from Castile*. Mercury records issued a suite from the film, arranged and conducted by the composer, on three 78 RPM records, Mercury A-69. These 78 RPM discs were considered so high fidelity in their day that the *Conquest* side was frequently used as a demonstration record by dealers. The packaging was slightly smaller than *The Jungle Book*, only 10 x 12 but the cover is striking in red and yellow. These recordings were reissued in 1975 by Delos records on DEL/F25411. Delos has also released *Captain from Castile* on compact disc in 1987 (FACET 8103), although this may or may not still be available. Other 78 RPM sets that exist include Tiomkin's *Duel with the Sun* by Fielder and the Boston Pops, and Rózsa's *Quo Vadis*. Outside of musicals, few 78 RPM soundtrack recordings were released as that aging format gave way to the new LP format. Several major scores were to follow on LP, initially in the ten inch format, which will be discussed next time when we review those rare and, yes, expensive, ten inch soundtrack jewels, perhaps the most collectable of all. -Robert Smith

Robert has a trade list available of some eighty LPs for those interested, write to 2552 Twin Oaks Ct #26, Decatur IL 62526 (send SASE if possible). Robert suggests that members send in any questions about releases or ideas for columns, so by all means write in.

**SPECIAL FEATURE - MUSIC CHANNELS ON LASERDISCS** by JEFF JOHNSON

Last issue, the subject of laserdiscs with a secondary audio channel containing just the music score of the film was raised. Such laserdiscs feature music on a "secondary audio channel," permitting the viewer to listen to the score without dialogue and sound effects. Paramount's new letterboxed edition of *Chinatown* (Goldsmith) and the Pioneer Ltd. letterboxed editions of *Obsession* (Herrmann) and *Islands In the Stream* (Goldsmith) were cited as examples. Jeff Johnson of Intrada has been kind enough to write in with further information:

Being a laserdisc buyer I would like to add a few titles that I know are also available with separate music channels: the Criterion pressing of *Taxi Driver* (Herrmann); Paramount's new editions of *Fear Strikes Out* (Bernstein), *Desire Under the Elms* (Bernstein), *Carrie* (1952—David Raksin) and *A Place In the Sun* (Waxman); and the Pioneer Ltd. editions of *Robin and Marian* (Barry), *Golden Voyage of Sinbad* (Rózsa) and *Nicholas and Alexandra* (Richard Rodney Bennett). There are no more Goldsmith titles like this (sorry, no *Gremlins* or *Baby*) nor are there any of Williams and Horner.

Most laserdiscs have a total of four audio tracks: left & right digital and left & right analog. The "secondary audio channel," as it's called, is actually the right channel on the analog track. Just by pressing a couple buttons on your remote control you can hear Goldsmith's *Chinatown* complete with no clicks and pops. But before you rush out and

buy a laserdisc player please remember that the music is in mono and it's the film mix—that is to say the volume increases and decreases in accordance with the sound mix of the movie. A scene might start with music dubbed loud and then as soon as there's dialogue the music might be dubbed barely audible. That's the way you hear it on the secondary audio channel.

So far all of the laserdiscs that have been done this way are all non-stereo. Not that it's impossible to put the stereo film soundtrack on the digital tracks and a mono film mix on analog channel 1 and the music on analog channel 2, it's just that some of the older laserdisc players are analog only. People with those older players would be stuck watching a stereo film in mono and they might complain. Only the Criterion label doesn't seem to mind. Two of their recent releases, *Boyz n the Hood* and *The Fisher King* are stereo movies with a running commentary by the director on analog channel 2. Hopefully they'll do more like this, only with music.

I'll keep everybody posted as more and more of these laserdiscs come out and then you can decide whether or not the laserdisc route is for you. It is without question the best format available for watching movies in your home. As if the music wasn't incentive enough, seeing *Chinatown* in its full widescreen image with incredible picture clarity is already worth it. -Jeff Johnson

**SOUNDTRACK QUIZ** by DAVE HAROLD

Unscramble the film titles below, then take the letters of the unscrambled title that the right hand column indicates, and unscramble those letters into the name of a famous composer. -----

- |                        |                                   |
|------------------------|-----------------------------------|
| 1. ORFHTE OYSB         | (first word, 2nd and 3rd letters) |
| 2. PELOSPYACA ONW      | (first word, 7th and 9th letters) |
| 3. KJECRFEA            | (2nd and 5th letters)             |
| 4. YATUEB NADETH SABET | (last word, 2nd and last letters) |
| 5. UADNOTL             | (4th and last letters)            |
| 6. NIESHRTCI           | (2nd and 4th letters)             |
| 7. EAMGSI              | (2nd and 4th letters)             |

**SUBSCRIPTION EXPIRATIONS** by U.O. MUNNY

**May:** T. Bateman, T. Broz, K. Harkins, M. Hemming, P. Kennedy, L. Kinney, S. McDonald, B. McVickar, M. Slouber, H. Willcox.  
**June:** D. Aliano, J. Altomari, L. Aragona, J. Beach, P. Dishal, M. Giresi, J. Gonis, D. Harold, Klayer, J. Lawrence, R. Lipper-Witzen, R. Marsh, R. Mickiewicz, A. Ong, R. Petrzalka, G. Radovich, K. Renick, M. Risney, W. Roberts, A. Santana, M. Schiff, E. Schmiedel, R. Smith, J. Szpirglas, N. Van Debogart, E. Wemmer, T. White. Month listed is the last month in which you will receive the n/l. Rates are \$1/month US/Canada/Mexico, \$1.50/month for rest of world. If your subscription is due to expire, you will be provided with prior notice and a subscription form. Thank you for your understanding.

# SCORE

**New CDs reviewed:** The Babe, Newsies, The Black Robe, Logan's Run, Coma, Elizabeth & Essex, Keeper of the City, Double Life of Veronika, Dien Bien Phu, Twilight's Last Gleaming, Star Trek VI: The Undiscovered Country

**SEND MATERIAL TO: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA**

As the big summer film season approaches, now just days away, remember that SCORE uses a new grading system, something we've received positive remarks about (as in, it's about time!)—ratings go from 1-5, with the 2-4 range being what we're looking for. Please do

not overgrade. And remember to include the following when reviewing: # of tracks and total running time, record label & number, your rating (1-5), anything specific about the release you're reviewing (special booklet notes, extra tracks, etc).



## NEW RELEASES

*Plenty of new materials to go around this month, starting with new scores by Elmer Bernstein and Alan Menken, continuing with looks at a trio of new releases from Bay Cities, and more.*

**The Babe.** Music by Elmer Bernstein. MCA CD, Cassette (MCA-10576). 18 tracks - 35:26 • Bernstein has composed a poignant, at times touching and uplifting score for Arthur Hiller's new biography of the career of the baseball legend Babe Ruth. MCA has produced an excellent package here, including a note from Hiller and even Bernstein's original music that was used in three "newsreel" sequences in the picture. Like the film, Bernstein's score is neither too sentimental nor overly uplifting—there are brief moments of various emotions, but you won't find too much triumphant *Natural*-like music or quiet *Field of Dreams*-type themes. You end up getting a good, recommended score that sounds great, but isn't quite the "classic" that it perhaps could have been. **3**

-Andy Dursin

**Newsies.** Original songs composed by Alan Menken. Lyrics by Jack Feldman. Score by J.A.C. Redford. Disney CD, Cassette (60832-2). 16 tracks - 44:27 • Sure, the movie is a total flop, but the majority of the music in *Newsies* may end up being overlooked, which is unfortunate. Alan Menken's songs are upbeat and fast-moving, the best of which ("Carrying the Banner") opens and closes the film—Jack Feldman's lyrics are also fine, being presented in a terrific oversized booklet with the CD and in the jacket with the cassette. There are only three cuts of J.A.C. Redford's music score, running about 8 minutes. The main problem with the *Newsies* album is that none of the songs (or the score) measure up to the terrific beginning—and the rest of the album can be looked at as somewhat of a letdown. But there are great moments here, and many musical fans will not be disappointed with most of the album. **3 1/2**

-Andy Dursin

**The Black Robe.** Music by Georges Delerue. Varèse Sarabande CD, Cassette (VSD/C-5349). 21 tracks - 37:55 • If you happen to be fond of 17th century-influenced, classical style romanticism in a film score, *Black Robe* is something you might want to pick up. Composed by the late Georges Delerue, the score is sweeping with very intense and barbaric action material. The sound quality on this release is also quite good. **3 1/2**

-Chris Shaneyfelt

**Coma.** Music by Jerry Goldsmith. Bay Cities CD (BCD 3027). 10 tracks - 37:03 • Listening to *Coma*, it becomes quite clear that this score contains some of Goldsmith's most challenging action writing. Goldsmith here shows no mercy, going straight for the throat with explosive percussion, distorted violins and dark string passages. A majority of his score seeks no other purpose but to drive fear and tension into the movie-goers, and does so with much success. Fortunately, Goldsmith gives us a breather with the lovely *apreggio*-driven Love Theme. The soundtrack for *Coma* is well worth picking up, though I'd avoid the last two disco tracks. **4 1/2**

-Chris Shaneyfelt

This is the kind of score that plays best in the theater, accompanying the visuals, but is hard to follow on disc, especially without a frame of reference. Like *Logan's Run*, it is a worthwhile score that long warranted a CD, so kudos to Bay Cities for pulling it out of MGM's hands. The majority of Goldsmith's eight tracks are a precursor to his *Alien* work, terrifying sounds from a skillfully manipulated orchestra. Only the fourth track breaks out of that mindset, for a love theme straight out of the 70s, right down to the bass guitar. The two disco tracks have thoughtfully been resequenced to the end of the CD, though they are not as bad as what kind of fad music might have ended up on the release had the film been made today. **3**

-Lukas Kendall

**Logan's Run.** Music by Jerry Goldsmith. Bay Cities CD (BCD 3024). 12 tracks - 41:35 • This is another long-overdue reissue of a 70s Goldsmith score, thankfully preserved to disc by Bay Cities. Not one of Goldsmith's best, it does have its merits, and Goldsmith collectors will want to check it out (it was his first use of electronics). The film is from the pre-*Star Wars* age of doozy sci-fi, and the music reflects that; the action material goes from exciting to just filler, the lyrical theme borders on gushiness, and the electronics (reportedly worked on by Joel Goldsmith) are prehistorically "tripping." Some of this is truly avant-garde, some evidence of a "just another job" score. Bay Cities' packaging is nice, though the artwork on the CD box is taken from the CD jewel box, leaving most of the foot long box blank (an environmental protest, perhaps?). **3 1/2**

-Lukas Kendall

**The Private Lives of Elizabeth and Essex.** Music by Erich Wolfgang Korngold. Bay Cities CD (BCD 3026). 6 tracks - 65:35 • A fantastic new recording of Korngold's score to the 1935 Bette Davis and Errol Flynn film, this is the kind of romantic scoring that John Williams would re-introduce with *Star Wars* to enormous success. Powerful orchestral music in the 19th century Romantic vein

is the best way to describe it, and it makes for solid listening. The 65 minute complete score was recorded in December 1991 in Munich, and the digital sound is excellent. The score is arranged into six suites of some 6-7 pieces to each suite, which makes for excellent flow, though the 10 minute tracks can be difficult to search through. Packaging is better than that of *Logan's Run* and *Coma*, with notes by Tony Thomas and conductor Carl Davis. Definitely recommended for Golden Age collectors, and a great choice for those looking to sample some Golden Age material. **4 1/2**

-Lukas Kendall

**Keeper of the City.** Music by Leonard Rosenman. Intrada CD (MAF 7024D). 13 tracks - 32:52 • A 1991 effort for a Viacom film (which obviously didn't see a lot of distribution), this breaks Rosenman out of his *Robocop* 2 rut. While his signature style is present as always, the *Lord of the Rings*/*Star Trek IV*/*Robocop* 2 theme has finally been discarded, and a new melody developed, which makes for pleasant listening. It is first heard in a burst of orchestra after a sequence of female voices singing in Latin in the first track (not singing "Keep-er of the Ci-ty," thankfully), both motifs of which recur throughout the score. Despite the ribbing Rosenman has taken for no longer being contemporary, his style does remain unique, and not without merit. Nice packaging from Intrada; Rosenman's liner notes are modest, relatively speaking. **3 1/2**

-Lukas Kendall

**The Double Life of Veronika.** Music by Zbigniew Preisner. Sideral CD (SID 001). 18 tracks - 31:08 • Preisner's skillful, if not wholly original, score to the Polish-French film relating the mystical experiences of the doppelgänger Veronique displays a haunting flute and an equally haunting female vocal edging toward quixotic majesty. However exemplary this brief score may be, it can't hide an inherent and unfortunate emotional distance that is only bridged by experiencing the music with the film itself. The marriage of the two together is perfect. **4**

-Miroslaw Lipinski

*The following reviews were received before the new rating system went into effect:*

**Dien Bien Phu.** Music by Georges Delerue. Polydor 513 289-2 (France). DDD. 10 tracks - 40:01 • The death of Georges Delerue is truly a loss for the film music world, and *Dien Bien Phu* is his last composition. Delerue's score is mainly a concerto, a dialogue between a violin and an orchestra, called *Concerto de l'Adieu* (Farewell Concerto). The film, about the disastrous last battle in French Indochina in 1954, uses an orchestra with a lot of brass and percussion to symbolize Indochina and the solo violin to symbolize France—as performed by the heavy section of the orchestra, the music is inexorable and the violin full of the loneliness and poignancy as in Delerue's *Platoon*. Half of the CD is the concerto, in a nine minute suite and also divided in a series of cues. The orchestra is not present at the end of the disc, prelaced by a solo piano played by Delerue in a very nostalgic mood, perfectly recalling the memory of a lost world. This stands (with "Tours du Monde, Tours du Ciel") as the best piece of music Delerue scored in recent years. **A+**

-Alain Carriou

**Twilight's Last Gleaming.** Music by Jerry Goldsmith. Silva Screen CD (FILMCD-111). 13 tracks - 35:50 • This previously unreleased 1977 score has finally been issued, after a length delay, by the Goldsmith Society in tandem with Silva Screen. It's well worth the wait and presents the entire Goldsmith score, less some minor repeated material, on a fine sounding disc. The overall tone of the music is militaristic and stresses the brass and percussion, but there are also some nice passages for strings with a little electronics thrown in as well. Most recommended for the action elements are "Nuclear Nightmare" and "Operation Gold Begins/Watching and Waiting." There is a brief, lovely theme played by flute and strings ("A Reflective Interlude") as well as a blending of strings and brass reminiscent of *Patton* ("The Final Betrayal"). Overall, devoted Goldsmith fans will not be disappointed, but the more casual listener looking for another *Patton* or *MacArthur* may not be as happy. **B**

-Gary Radovich

**Star Trek VI: The Undiscovered Country.** Music by Cliff Eidelman. MCA CD, Cassette (MCAD-10512). 13 tracks - 45:19 • Composer Eidelman certainly breaks *Star Trek* tradition with this soundtrack! I would best describe it as a cross between Elfman's *Batman* and Holst's "The Planets." The darker, foreboding mood, accompanied by strange non-western instruments, definitely sets the stage for a dying, animalistic culture in need of help. The main theme for the score is a sad one, played by strings, and here one can tell that this is intended to be the last of the great *Trek* movies. Overall, the soundtrack is excellent music, but if you're expecting *Star Trek*'s usual style of music, you'll be surprised to hear a *Batman*-type theme. A must for any collection. **A+**

-Bill Smith

## SOUNDTRACK SPOTLIGHT

A variety of titles comprise this month's grab-bag of reviews:

**Driving Miss Daisy.** Music by Hans Zimmer. Varèse Sarabande CD, Cassette (VSD/C-5246). 7 tracks - 36:02 • I admit it—when I first saw the film I wasn't that fond of Hans Zimmer's score. To be honest, whenever I would conjure up the opening motif in my head, Geritol, laxative, and Oat Bran muffins came to mind. However, when I purchased the soundtrack album, I fully realized the beauty of Zimmer's score. *Driving Miss Daisy* is upbeat, highly thematic and remarkably lovely. Two thumbs up on this one. 4 -Chris Shaneyfelt

**My Stepmother is an Alien.** Music by Alan Silvestri. Polygram CD, LP, Cassette (837-798-2). 10 tracks - 43:21 • Be warned: over 29 minutes of this record are rock songs, leaving 13 minutes (3 tracks) of great Silvestri music: "Enjoy" features an ensemble of synthesizer with pop-rock rhythms, creating a seductive effect; "The Klystron" is an orchestral piece, featuring intense and sweeping action writing; and "Celeste" is a beautiful lullaby melody written for the charming and beautiful stepmother (Kim Basinger). If you happen to be in the mood for some excellent material, then this is an album well worth picking up. Silvestri's score gets a 4½ -Chris Shaneyfelt

*Despite the giving of Silvestri's work a 4½, it can probably be inferred that the album overall is less than that—I don't think I'd shell out \$15 for only 13 minutes of actual score.* -Lukas Kendall

**Somewhere in Time.** Music by John Barry. MCA CD, LP, Cassette (MCA-31164). 9 tracks - 31:59 • One of John Barry's greatest talents in scoring romantic films is his ability to write lyrical compositions. Here, Barry uses flute and strings to provide melodic emphasis and to create expectation. The piano furthers the melodic development, to which the strings bring to a lovely resolution. In the end, the main theme is heard with the piano playing the melody with the strings as accompaniment; as the music fades quietly away, the lovers are reunited in death for all eternity. 4 -Augustinus Ong

**The Professionals.** Music by Maurice Jarre. Colgems LP (COSO-5001). 14 tracks - 37:04 • To some collectors, this record is indeed a rare soundtrack; to others, the music on this LP may be nothing extraordinary. The sonorous recording may be dynamic, but the score is not one of Jarre's memorable efforts. The main theme is nothing but a mishmash of various leitmotifs, disjointed and incoherent. On the other hand, there is some good music amongst other chaotic arrangements. "Hacienda Intrigue" has a guitar solo playing a meditative passage that leads into a festive Mexican song and dance. Except for the percussive embellishment in "Chiquita's Demise," the violin solo conveys a sense of desolation and tragedy. The quietness quickly gives way to the raucous end theme, full of hurried strings, rowdy brass and drum beats. 2½ -Augustinus Ong

*This is being released on CD by Silva Screen, though it is being mastered from an LP (the masters have been lost).* -Lukas Kendall

**Interlude.** Music by Georges Delerue. Colgems LP (COSO-5007). 10 tracks - 35:09 • The music speaks the soul of the man who composed it. One only has to listen to "Bittersweet Interlude" to feel the tremendous loss of Delerue's passing. "Interlude—Instrumental" reminds us that Delerue possessed a musical gift that was rich in melodic simplicity, enormously imaginative, and powerful enough to match the likes of Goldsmith and Williams. Of the album's 5 themes, only "Must It Happen Once to Everyone?" appears in the second volume of Varèse's "London Sessions" series (as "Interlude Theme"). 'Tis a pity as *Interlude* has excerpts of much recorded works by Beethoven, Brahms, and other classical composers, but not more of Delerue's score; however, the richness of Delerue's music will be always with us to gladden our hearts and enliven our existence. 4 -Augustinus Ong

**Cherry 2000.** Music by Basil Poledouris. Varèse Sarabande Limited-Edition CD (VCL 8903.1). 22 tracks - 39:07 • How outrageous that this soundtrack was released only in limited edition! The music is incredibly rich in sound and melody. From the "Prologue" to "The End" theme, the listener experiences the firepower of Poledouris' amazingly rhythmic imaginative creation. It is this rich texture of idyllic movements interspersed with rhythmic passages that provides a fantastic auditory spectacle, so evident in "Lights Out" and "The End." In the midst of all the exotic harmonies, Poledouris takes the listener along for a musical rollercoaster ride. 4½ -Augustinus Ong

**The Phantom of the Opera** (1990 TV-Movie). Music by John Addison. Colossal Records LP and CD (XCD-1004). 20 tracks - 44:19 • Andrew Lloyd Webber's musical version has put a damper on Addison's score for this 1990 TV movie. After hearing the Webber musical, one really has to work up enthusiasm for this soundtrack. Instead of a pulsing "Phantom" theme like Webber's, there is a "Faust" overture, hardly adequate. The arrangements on "Christine Explores" and

"Christine's Escape" tend to be too obvious in following the action on screen. Despite the storytelling style of the music, one does not get any feeling of tragedy concerning the Phantom's horrible fate. Where is the "soul" in music? "The Phantom Dies" should have been powerfully expressive, instead one hears music that is often found in Hammer's Dracula films. That's the problem with Addison's music for this, after all: the right atmospheric score, for the right cinematic actions, for all the wrong characters. 2½ -Augustinus Ong

**The Phantom of the Opera** (1989 Theatrical). Music by Misha Segal. Restless CD, Cassette (772386-2). 20 tracks - 36:43 • Segal's atmospheric score is far superior to Addison's version. The main title theme is suffused with Mahlerian loudness and dramatic portent. The "soul" in the music, eloquent and expressive, is felt in "Young Phantom's Piano Etude"—a musical window into a character's self. The score is replete with contrast: where "Hellbound" is harsh and almost ruthless, "Maddie" is lyrically expressive and dreamy; where "The Phantom's Face" speaks of heartbreaking tragedy, "Richard Gets Killed" shadows the cinematic scene. Finally, "Phantom of the Opera—End Title Theme" intertwines the dramatic themes with profound emotions and melodic recapitulation. 4½ -Augustinus Ong

**Lethal Weapon.** Music by Michael Kamen and Eric Clapton. Warner Bros LP, Cassette (9 255614). 10 tracks • Kamen and Clapton have done a fine job in capturing the "intense" mood of the Richard Donner film. The soundtrack is suspenseful, mysterious, melancholy, and even sweet at times. David Sanborn's excellent saxophone work and Clapton's superb guitar licks enhance most of the score (Clapton's guitar on "Roger" is perfect), but after a while, sadly, it lets down. There's a certain "magic touch" in the early tracks that some of the later ones lack. While the title song (by the Honeymoon Suite) is good, it doesn't fit in well. All in all, it's a good score, but seems to lack a little something towards the end. 3 -Jeff Szpirglas

**St. Elmo's Fire** (1985). Various artists, produced and arranged by David Foster. Atlantic CD, LP, Cassette (A2-81261). 10 tracks - 38:51 • This score is memorable for just one track, the "Love Theme" which was widely popular as a single when the film was released. This theme can also be heard in the pieces "Georgetown" and the vocal version, "For Just a Moment." The seven other tracks are original rock vocals performed by artists such as Billy Squier, Jon Anderson, Vikki Moss and Airplay. Each piece has something unto itself, but the main title theme brings out the essence of the film: good, lasting friendship. This is one of those feel-good songs that comes along once in a while. Admittedly, I bought the CD for just this piece, with the others not being nearly as memorable. 2 -Terry Broz

**Star Trek V: The Final Frontier** (1989). Music by Jerry Goldsmith. Epic CD, LP, Cassette (EK 45267). 10 tracks - 42:27 • The film was such a huge disappointment that it's very easy for someone to lose sight of just how good the music really is. The tracks range from the commanding opening theme to the dark "The Barrier." Goldsmith seems to borrow from John Williams for tracks such as "Without Help" and "An Angry God," at times are reminiscent of Williams' *Jedi*. The only weak spot on the soundtrack is Hiroshima's "The Moon's a Window to Heaven," which ruins the flow of the score and simply doesn't belong on it. Also, the last track, "Life is a Dream," doesn't have that right finish that other albums have. But overall, this comes definitely recommended. 4 -Manuel Olavarria

*The following were received using the old grading system:*

**Quigley: Down Under.** Music by Basil Poledouris. Intrada CD (MAF 7006D). 11 tracks - 40:11 • This fine western score opens with a main theme played by a solo clarinet and then joined by full orchestra. Poledouris uses three basic themes, the love theme being based on a traditional lullaby. In cues like "The Gift" and "The Fight" the composer creates a very warm and symphonic sound to underline the film's visuals. Naturally there's also good action music, where Poledouris (in such cues as "The Fire") is in his element. *Quigley* is a powerful, vibrant score, which also has its tender moments, in the typical style of Poledouris. Very listenable. A- -Roman Petrzalka

**Haunted Summer.** Music by Christopher Young. Silva Screen CD (FILMCD 037). 11 tracks - 54:03 • This unusual score, written for a small ensemble of synthesizers and a few acoustic instruments, sounds a little in the style of a new-age album. But it has more to say, as simple music to relax to. Young tries to capture the youthful passion and vigor of the young characters in the film. It's a very poetic, romantic score, almost without any dramatic moments. Most of the score is light and soaring, sometimes passioned and always interesting to hear. More than one would expect from a "normal" synth-score, it sounds unique on CD. The booklet contains a few words from the composer about the movie and his music. A- -Roman Petrzalka



**Die Hard 2.** Music by Michael Kamen. Varese Sarabande CD, Cassette (VSD/C-5273). 12 tracks - 40:39 • This is one of those soundtracks that goes superbly with the film, like Brad Fiedel's T2 score, but by itself is nothing extraordinary. Most of the score contains Kamen's trademark action/suspense music that's typical of his scores for *Die Hard* and the *Lethal Weapon* films. The majority of the score is from the original film, so those searching for that unreleased soundtrack may not be disappointed with this album. Unfortunately, most of the album is pretty bland without seeing the film, making it, overall, unremarkable. **C** -Eric Wemmer

**Dad.** Music by James Horner. MCA Records CD, Cassette (MCAD-6359). 39:16 • This is a very interesting, quiet and warm score by Horner. Although it tends to get repetitive (you can see where some of Glory's material came from), this is a fine musical score. The film was beautiful, and this score only helped to complement it with the use of piano balanced by a small orchestra. **B** -Eric Wemmer

**Legend.** Music by Jerry Goldsmith. Up-Art CD (86002). 10 tracks - 46:40 • This is Goldsmith's *E.T.*, and it's no exaggeration to call this one of the best soundtracks of all time. Combine all the elements of Goldsmith's best plus complete originality and you get this masterpiece. Except for the minor absence of track times on the cover (only present on the disc itself), it can't get much better than this! Trust me, you won't want to skip any of the tracks. **A+** -Eric Wemmer

**Dick Tracy.** Music by Danny Elfman. Sire/Warner Bros. CD, Cassette (CD 26264). DDD. 16 tracks - 34:57 • Mr. Elfman has successfully whipped up another action-packed comicbook score that has his "dark" style very much present in the music. The best element about the score is that Elfman uses a lot of romanticism, and due to this, there are some sweet tracks that make it rise above his other works. My only regret is that it's too short, and parts of it resemble his previous *Batman* outing. **A-** -Jeff Szpirglas

In creating his complex orchestral works like *Dick Tracy*, Elfman has relied on a team of orchestrators, most notably Shirley Walker and Steve Bartek, whose credits almost always accompany Elfman's high-priced one. Elfman, who has no musical training, is undoubtedly the creative spark behind his popular scores, but just how much of his classic "Elfman-esque" sound can be credited to his co-workers is something which has yet to be determined—many have noted that some of Elfman's sound has followed Shirley Walker on her own projects like *Memoirs of an Invisible Man*. If the talented arrangers like Walker and Bartek are partly responsible for Elfman's success, they should be receiving the credit as well. -Lukas Kendall

**A Clockwork Orange.** Various artists. Warner Bros. CD (CWX 2573). 15 tracks • One word can sum up this score—bizarre. In fact, that same word can be applied to the film. The themes used in the film are present on the album, and are quite creepy and strange. The soundtrack is full of classic songs ("Singin' in the Rain," "William Tell Overture," and "Pomp and Circumstance")—all songs that everyone knows, but do they work together mixed on a soundtrack? If you saw the movie, you'll probably enjoy the soundtrack, but if not, you may not like what you hear. It's a good soundtrack, just not everyone's cup of tea. **B-** -Jeff Szpirglas

**Doctor Who: The Curse of Fenric.** Music by Mark Ayres. Silva Screen CD (FILMCD 087). 39 tracks - 72:09 • This is the complete TV soundtrack (including the music written for the extended video release) for one of Sylvester McCoy's last bouts as Dr. Who. The quality is amazing, and quite creepy at times, being done on a synthesizer (made to sound like an orchestra). Even those who aren't fans of the show will probably love the music. While the tracks are short and extremely plentiful, they are still very well done and just as effective without watching the serial. Except for two theme songs by Ayres put on the album, which are simply repulsive after several listenings, this is the best Dr. Who album out there. **A+** -Jeff Szpirglas

## ITALIAN SPOTLIGHT

The following reviews were received of related scores to Italian pictures by Italian composers; please note that Gary Radovich's reviews were received before the new grading system went into effect. As reviews of unique or related material are received for SCORE, they will often be put in a special section like this one.

**Once Upon a Time in America.** Music by Ennio Morricone. Mercury CD (822 334-2). 15 tracks - 48:58 • Morricone has created a stirring and evocative score for this last effort by his frequent collaborator, Sergio Leone. Each track tells a story unto itself, albeit some are the usual fare one can expect from Morricone. Exceptional to this effort are the lilting "Amapola," the moving "Poverty" and the disturbing pan flute of Gheorghe Zamfir featured in "Childhood Memories" and "Cockeye's Song." As expected, the main theme is featured in most of the pieces, with a signature touch of Morricone's in three of the selections: the word-less vocal, as sung here by Edd Dell'Orso. As some may know, Morricone's music can at times (though not often) be very much the same, sometimes a truly poignant score can be found, such as this one. **4** -Terry Broz

**El Greco/Giordano Bruno.** Music by Ennio Morricone. RCA CD (OST 111). 28 tracks - 72:02 • A really good Morricone score is the headiest kind of music wine, and the main theme of *El Greco* is just that: an ennobling piece that makes one gaze, even if metaphysically, at expansive European vistas that provide vigor and visions. This is early Morricone (1966) and is stylistically linked with his score for *Giordano Bruno* (1973), which has a persistent organ weaving through its rough, near-hallucinatory melody for a main theme. Unfortunately, this tune is not repeated often. Several cuts are pseudo-chorals divided by a male and female choir, directed by the late Bruno Nicolai. A two-page booklet with brief but informative liner notes by album coordinator Sergio Bassetti is included. **4** -Miroslaw Lipinski

**Il Prato (The Meadow).** Music by Ennio Morricone. CAM CD (CSE 065). AAD, Dolby Surround. 13 tracks - 30:36 • Morricone fans can rejoice in this reissue of a great 1979 score, one which is basically monothematic, but whose main theme is so engagingly beautiful it never wears out its welcome. *Il Prato* was composed in Morricone's classical style (along the lines of *El Greco* and *The Rover*), but the arrangements bear his stamp and the music is elegant and tuneful. There is not one bad track (the usual suspense-type filler is missing here) and CAM has done a nice remastering job with the original tapes (only a degree of hiss distracts from the sound). Most recommended are "Il Prato," which showcases the great theme and its dynamic arrangement (flute, strings, acoustic guitar) and "La Grande Zampogna E Il Piccolo Flauto," an inventive and thrilling composition performed in the Sicilian style. Also memorable is the exquisite

choral use in "La Finestra" and the melancholy "Troppa Luce, Troppa Ombra," a nice variation on the main theme. Marianne Eckstein's solo flute playing is the real star of this recording and is in nearly every selection. Although clocking in at under 31 minutes (CAM should have added a second score), *Il Prato* remains as one of the standouts, among many, in Morricone's career. **A** -Gary Radovich

**Cacciatori Di Navi (Ship Hunters).** Music by Ennio Morricone. RCA CD (OST 109). 12 tracks - 61:10 • This 1990 film, shot in the jungles of Brazil, allowed Morricone to use an exotic touch in his orchestrations (colorful pan flutes and drums). Morricone's previous work for filmmaker Folco Quilici was memorable (*Oceano* in 1970 and *Sardegna* in 1972, among others) and *Ship Hunters* is no exception. Unfortunately, the score is primarily limited to one theme, repeated on nearly every track with differences in orchestration and tempo. It is best heard in "Ship Hunters" and "Ships," with nice flute work and vibrant performances. An especially memorable rendition blending classical strings, drums and organ can be found on "Regained Ocean," while a melancholy slow version appears on "Dreams and Screams." Five of the tracks are over seven minutes in length, allowing Morricone to create an impressive atmosphere without interruption. The score is accessible but the colorful arrangements cannot overcome the repetitiveness. **B** -Gary Radovich

**Corri Uomo Corri (Run Man Run).** Music by Bruno Nicolai. CAM CD (CSE 070). AAD, Dolby Surround. 17 tracks - 30:59 • The first of the fondly remembered Spaghetti Westerns of the 1960s to be reissued in CAM's new CD series, *Corri Uomo Corri* is full of the typical characteristics which made the music of this genre so memorable. Great melodies are present throughout, especially the main title, "Tema Dolores" and "Americana." The arrangement is well performed by acoustic guitar, strings, brass, woodwinds, percussion and full chorus. This is a fine reminder of this late composer's talents (if you like Morricone's westerns, you'll love this). **A** -Gary Radovich

**Day of Anger/Beyond the Law (1967/68).** Music by Riz Ortolani. RCA CD (OST 110). AAD. 19 tracks - 34:26 • A double feature western release from the RCA vaults. *Anger* (23:26) is a straight reissue of the original LP while *Beyond* (11:00) makes its recording debut. Ortolani is known as a composer for comedy where his pop talents are best put to use; his western output is not among his best work. *Day of Anger* features a classic main title with electric guitars and jazzy brass. Unfortunately, the score offers little else of interest and its constant repetition becomes tiresome. *Beyond the Law* fares even worse, a dull and tedious score which seems out of place in an Italian western. Only the track "Which Side of the Law?" generates any excitement with its nice harmonica solo. **C** -Gary Radovich

## SPECIAL FEATURE - THE TELEVISION MUSIC OF "AMAZING STORIES" by SIMON McCAULEY

"Amazing Stories" was Steven Spielberg's big budget Twilight Zone, produced for American TV in the mid-eighties and subsequently released on video in the US and UK. Not well received by critics or viewers, it never garnered the success it was expected to—while some stories were well produced, some remained poor and clichéd. However, Spielberg managed to tempt many major Hollywood composers to work on the series. About a quarter of the series' scores are discussed below, with the entire series being a treasure chest of name scores that would certainly make a fantastic soundtrack release.

John Williams wrote two scores, *The Mission*, a marvelous piece containing a stirring theme, used well in the finale of the show, and *Ghost Train*, a lovely score in a romantic vein, as the episode deals with a relationship between a boy and his grandfather. Williams also provided the music for the show's main title, a seven note, if somewhat short theme which perfectly matched the main credit sequences. • The late Georges Delerue wrote some beautiful music for three episodes. *Without Diana* has a 30's style theme at the start, then moves into Delerue's romantic style. *Dorothy and Ben* also has a lovely score sounding very similar to his *Summer Story* score, but nevertheless enhances the story with melodic and lyrical music. *Dorothy and Ben* remains the best of his three; although a short score, it employs strings and solo guitar, and uses a gorgeous seven note ascending melody in the last five minutes. • Craig Safan scored two episodes, *The Wedding Ring* and *The Main Attraction*, the former of which contains a nice arrangement of "On the Boardwalk" as well as a strange waltz arrangement and some mickey-mousing using full orchestra. *The Main Attraction* is written in the style of Charles Ives, using electronics to inject the score with fantasy writing to match the visuals. • British composer John Addison composed two scores, *The Greibbe* for Joe Dante and *The Pumpkin Connection*, and both scores show off Addison's style of writing. *The Pumpkin Connection*

contains some nice electronic keyboard sections and is perfectly matched to the visuals. • David Shire and Alan Silvestri both composed electronic scores, Shire's the best of those efforts. *Moving Day* has a nice atmospheric style, rather like his 2010. Silvestri's music for *Head of the Class* is much more functional, rather like *Cat's Eye*. • Danny Elfman and Steve Bartek wrote two scores, *Mummy Daddy* and *Family Dog*. Both are written in Elfman's familiar style. *Family Dog* shows off Elfman and Bartek's talents and foreshadows *Beetlejuice*. Two interesting efforts written with vigor, *Family Dog* was also totally animated. • Thomas Newman provided *Santa 85* with music similar to his lively *Desperately Seeking Susan*. Some nice writing is used in the last few minutes, and it remains heartfelt. • Veteran TV composer Fred Steiner provided an atmospheric score for *Life on Death Row*. The score interweaves through the well written and acted story. Steiner, who worked on the original *Twilight Zone*, obviously takes to this genre. • Bruce Broughton's scores for *Thanksgiving Day* and *Mr. Magic* are written in his usual style, with *Thanksgiving Day* standing out the most. *Mr. Magic* has little music but uses light scoring, especially in the last half of the story. • Brad Fiedel uses electronics in both of his scores, *You Gotta Believe Me* and *Blue Man Down*. Both are functional and atmospheric. • Michael Kamen wrote a *Psycho* based score for Martin Scorsese's *Mirror Mirror*, a powerful score with scary moments, in Kamen's usual style but obviously influenced by Herrmann.

As mentioned earlier, this is only about a quarter of the series' scores—many others worked on the series, such as Rosenman, Rubinstein, Poledouris, Goldsmith, Horner, and others. It would be great if an enterprising label could issue a selection of scores from the series, which should not be forgotten as it supplied some of the best TV music ever, which begs for recording or re-recording. One day, maybe, one day.

-Simon McCauley

## MAIL BAG

This is the section where continuing debates take place on various areas of film music. This is space for soundtrack listeners to get their opinions and ideas in for all to hear, so do contribute. The current debate is on the uses of rock music in film scores, a debate which will run a bit more before a new topic is up for discussion:

From Manuel Olavarria: My feelings on this topic are mixed. I like to think and actually hope that the day will come when purely orchestral soundtracks will sell through the roof, similar to *Robin Hood: Prince of Thieves*, though that soundtrack contained several rock songs. [And was the year's #1 selling hit, to be exact—Andy] The idea of having a rock or pop song on an orchestral soundtrack only helps to taint the album and disrupt the flow of the music.

However, having a pop or rock-oriented song by a popular artist on an orchestral soundtrack may not be the worst thing in the world to have, as the album exposes the orchestral music on the soundtrack. It's like having a big star appear on a low-rated TV show in hopes that his popularity will bring a wider audience to the show, help lift its ratings, and most importantly, expose the audience to the rest of the show and its characters. With soundtracks, a pop/rock song may be what drives people to buy the soundtrack, but upon hearing the rest of the material on it, they may like it so much that they will be motivated to go out and purchase scores that are purely orchestral.

In the end, I agree with Steve Hyland in the last newsletter that maybe one day there will be an expanding trend where record buyers will have a choice between a pure, orchestral soundtrack, and one that is made up of popular songs by popular artists. For now, though, the only thing one can do is give thanks that most scores nowadays are purely orchestral and look for a way in which we can all promote an orchestral soundtrack so that the format will benefit for the future.

From Jeff Szpirglas: Rock and orchestral soundtracks are two entirely different things, and they usually don't work when mixed (like in *Back to the Future* and *Ghostbusters*). Sometimes rock soundtracks are put out, and the music has nothing to do with the film, or, as I like to look at it, is "background" music. This is very much so in a soundtrack like *Jumpin' Jack Flash*, where all the music is centered around the title song. None of the music is all that important in the film, except for the two instrumental tracks. The same goes for the material in *Top Gun*, *Rocky IV*, etc. With a soundtrack such as *The Commitments* or *Wayne's World*, much of the music is "foreground" music, and is reflective on the film in addition to being in the film itself. Films such as *The Commitments*, *Streets of Fire*, and *Phantom of the Paradise* are rock movies (*Streets of Fire* was called "a rock 'n'

roll fable") and their soundtracks would sound silly with someone like James Horner scoring them. [I don't know if it sounded silly, but Horner did write an original score to *Streets of Fire*, which, of course, was rejected.—Andy] In the recent *Wayne's World*, most of the rock material is foreground again. The *Ghostbusters* soundtrack had rock songs that were in the movie for three seconds, cutting most instrumental cues. The rock music doesn't work well with instrumental tracks; for instance, *Robin Hood: Prince of Thieves* had all instrumental music, until the last two songs. While it is not unlike the rest of the score, the Bryan Adams song has a lot of Kamen themes in it, making it fit in nicely with the rest of the album. The "Wild Times" track, on the other hand, is appalling and useless on the album, and doesn't deserve to be on it. Rock scores deserve to be graded in the same way as other soundtracks, as long as the music presented is useful to the soundtrack and "valid."

On the topic of reviewer objectivity in this and other publications, *Soundtrack!* magazine writer Roger Fiegelson had the following to say, partly in response to a review in the March issue of the newsletter, which graded the original LP of *Coma* an F:

From Roger Fiegelson: Writing reviews of music, like many things, is difficult because everyone's opinions are different. What I may think of as a masterpiece you may think is worthless trash. So instead of writing a review about whether or not I like the music, I try to describe what kind of score it is, in essence painting an image of the score into the reader's mind, whether I achieve this by describing specific instrumentations or drawing analogies to other scores collectors may be aware of. I separate my opinion of the score from the score's actual merits. For example, I think Hans Zimmer's score to *Thelma and Louise* works fantastically in the film. I just can't stand the music and wouldn't buy a CD of it if one was released. On the flip side, I really enjoy the score to *Star Trek IV* (Leonard Rosenman), but as a *Star Trek* score, I think it falls WAY short. *Coma* has the honor of being the only score that will scare the hell out of me if I play it while alone in the dark. (It's had that effect ever since I was in high school.) Goldsmith's choice to score only the second half of the film and then choose an orchestration that excludes all brass instruments compliments the film masterfully as is true to his incredible talent. Giving this score an "F" I think reflects personal taste rather than reveals the score for what it really is. And that lacks a certain amount of professional responsibility on the reviewer's part.

As before, if you have any opinions on the topics discussed here, do send them in, as well as any ideas for debate topics you might have.

NEXT ISSUE: The first summer film albums and YOUR reviews.